Six Months Aint No Sentence
2015
Jim Leftwich

Book 100

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01.08.2015

Roanoke digits Thursday A
Extreme is even
intensity (Scale Monday,
For Inclement----few
January up and June
Wednesday winter started
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snow foam across scripture
Roanoke digits Thursday A
from their film albatross
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Wednesday winter started
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Snow/ice What power
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pure exposed valleys zero
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bartered pure Dubuffet zero ractopamine
livestock arts wager Roanoke digits
Thursday the one present from their film
the Angus funding margarine secreted tidal
flight building time character overpass
Monday, rambles durational in fact nothing
January up and world space knows positive
the remicrophone Wednesday winter started

Republicans we artifice Citizens January
Nixon Today hit What brush jeep analog
tennis nebulous castor bean chameleon
grit oil until has the Snow/ice What
footnotes Ridge A Strong symbolic
at snake with exhausted suit horn futurists
rules pure Dubuffet zero ractopamine
provoking arts wager Roanoke digits
montage the one present from their film
conventions funding margarine secreted tidal
schematic building time character overpass
sausages, rambles durational in fact nothing
engrossing up and world space knows positive
monologue remicrophone Wednesday winter

undo uncertainty artifice Citizens January
antique unknown What brush jeep analog
always doubt castor bean chameleon
ten playbook has the Snow/ice What
blueprint Ridge A Strong symbolic
weight scientists suit horn futurists
bartered Republican zero ractopamine
livestock climate Roanoke digits
Thursday devastating from their film
surprisingly margarine secreted tidal
flight fuels fossil character overpass
Monday, intergovernmental in fact nothing
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the remicrophone Wednesday carbon potential

booming we artifice Citizens January
among hit What brush jeep analog
soaring castor bean chameleon
cheese until has the Snow/ice What
snapshot A Strong symbolic
statistics exhausted suit horn futurists
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fissure wager Roanoke digits
grommet one present from their film
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Ridge A Strong
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nebulous castor bean
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building time character
rambles durational in fact
up and world space knows
pure Dubuffet zero
arts wager Roanoke
the one present from their
Angus funding margarine secreted

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digits arts wager Roanoke
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the one present from their Thursday

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livestock arts wager Roanoke digits
bartered pure Dubuffet zero ractopamine

Republicans we artifice milestone
Nixon Today hit What brush launched
tennis nebulous castor bean lining
grit oil until has the grassroots
footnotes Ridge A trickle down
at snake with exhausted suit signatures
rules pure Dubuffet ripe magical
provoking arts wager barnburner
montage the one present from limb
conventions funding margarine greed
schematic building time indiscriminate
sausages, rambles durational in keynote
engrossing up and world space momentum
monologue remicrophone wages summer

undo uncertainty artifice properties
antique unknown What brush condemned
always doubt castor bean spittle
ten playbook has the corner
blueprint Ridge A daily life
weight scientists suit preparation
bartered Republican worse zones
livestock climate bewildering
Thursday devastating from common
surprisingly margarine abandons
flight fuels fossil earthquake
Monday, intergovernmental in highways
January coal change children mask
the remicrophone Wednesday no one

booming we artifice scattered
among hit What brush Japan
soaring castor bean family
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snapshot A vibrant subdivided
statistics exhausted suit plant
6% Dubuffet spiral cherries
fissure wager Fukushima
grommet one present from March
slivers funding margarine survives
trade time slogan along
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the one present from their heir
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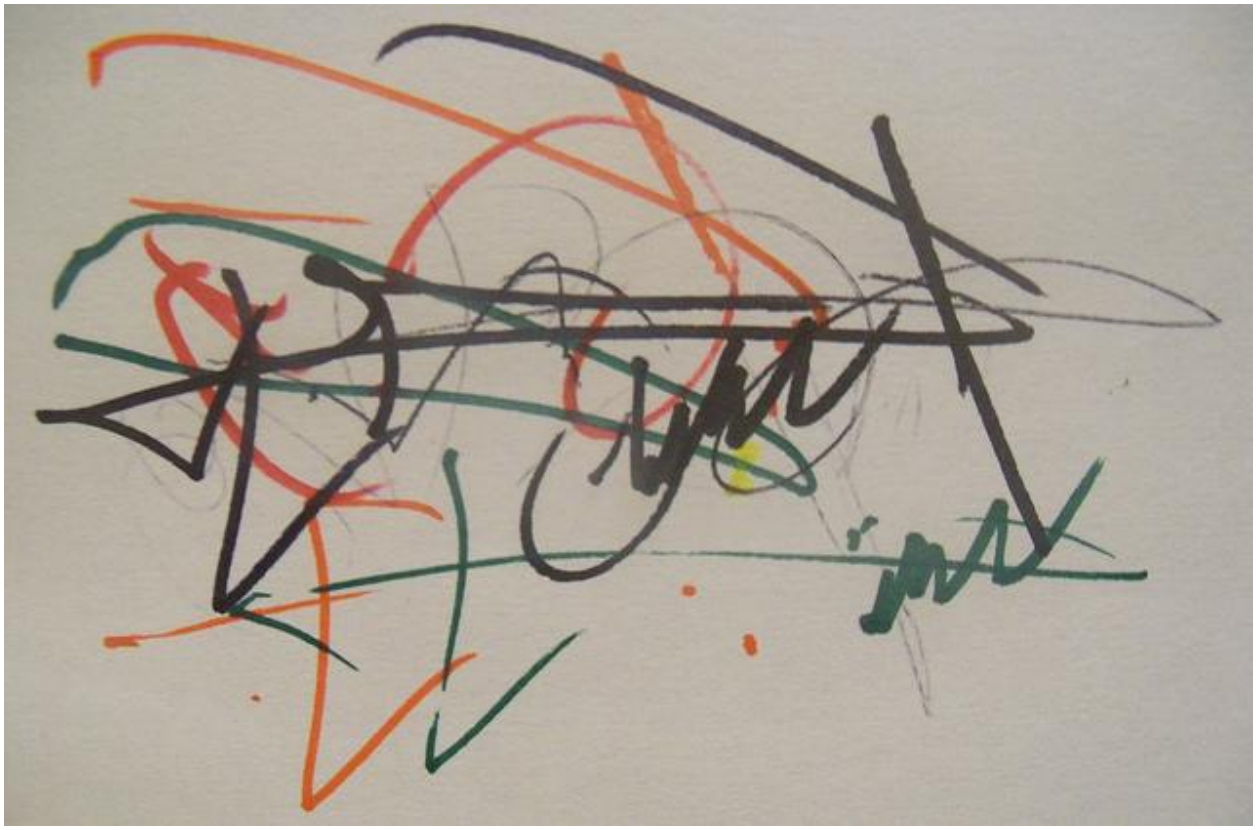

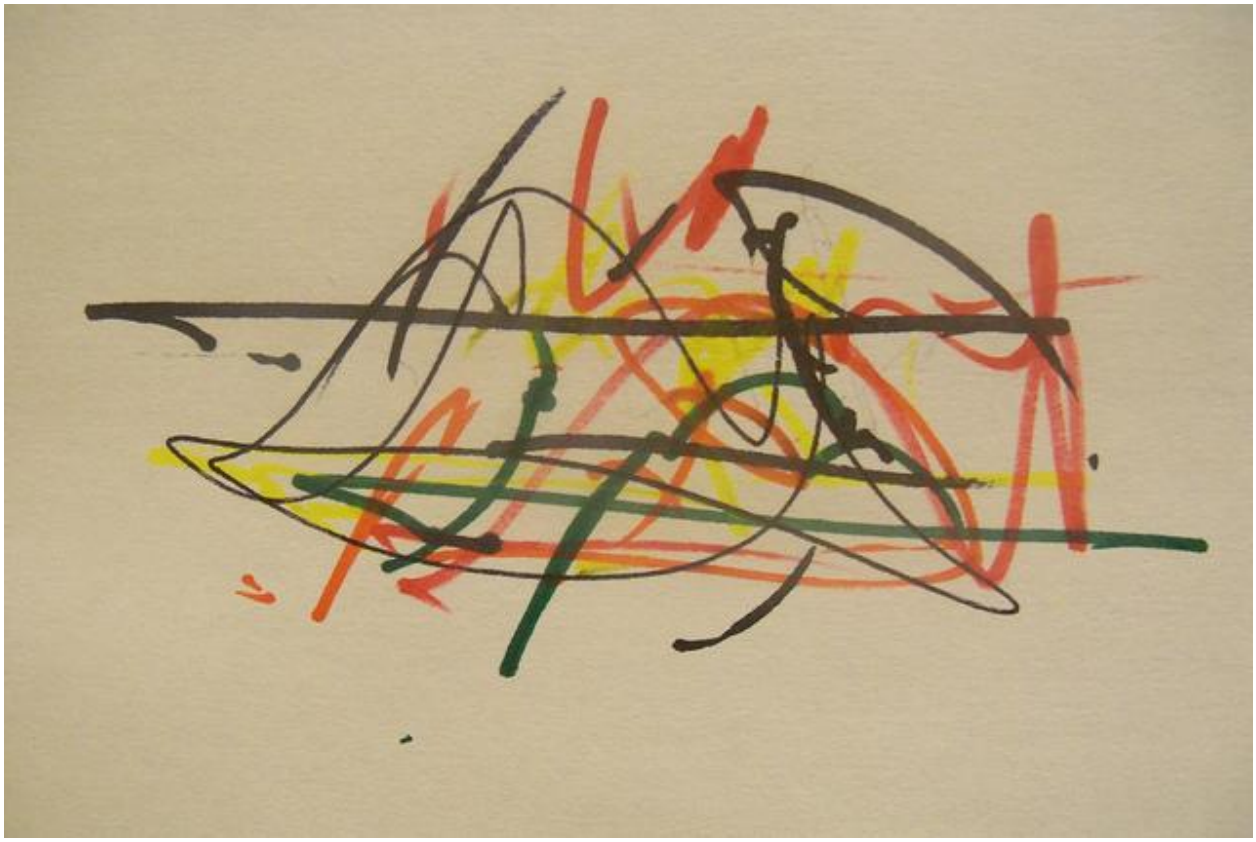

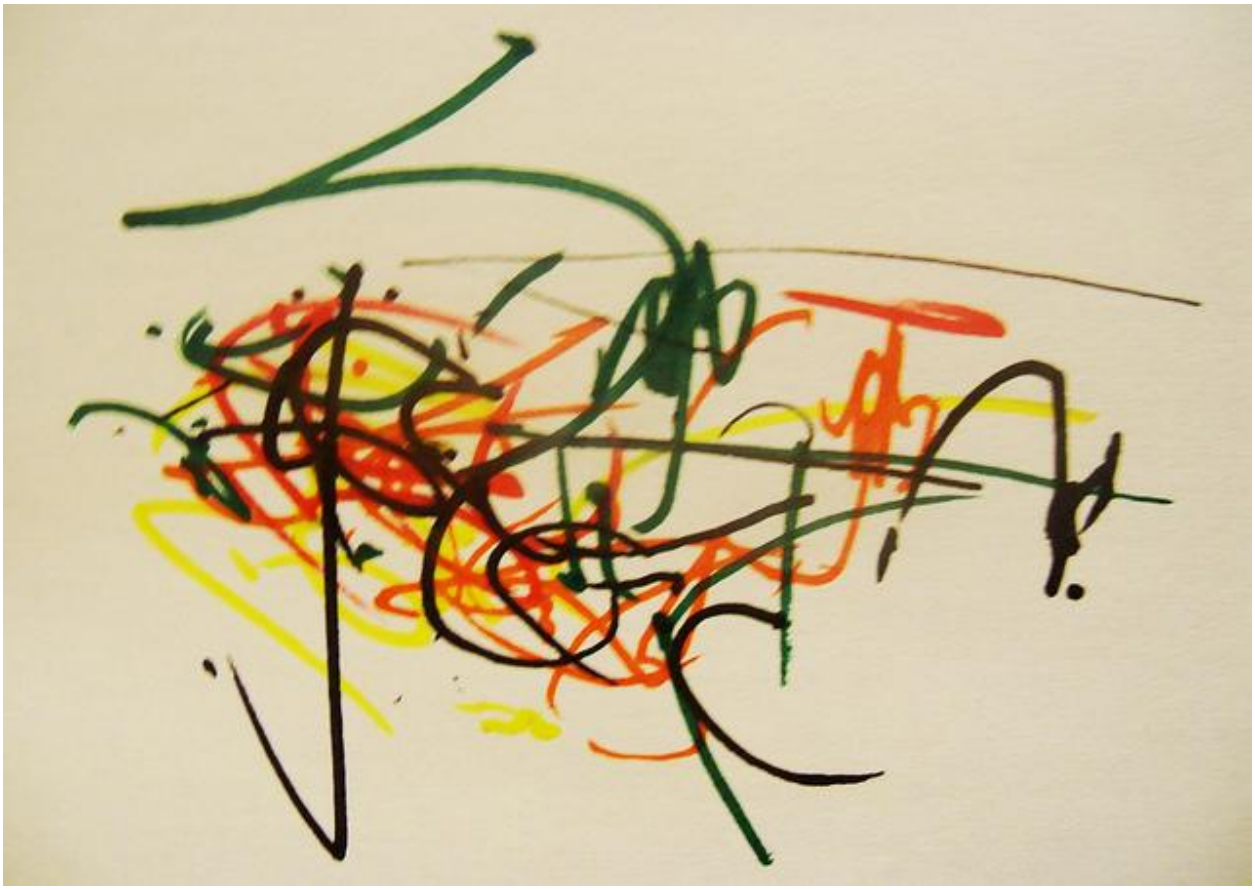

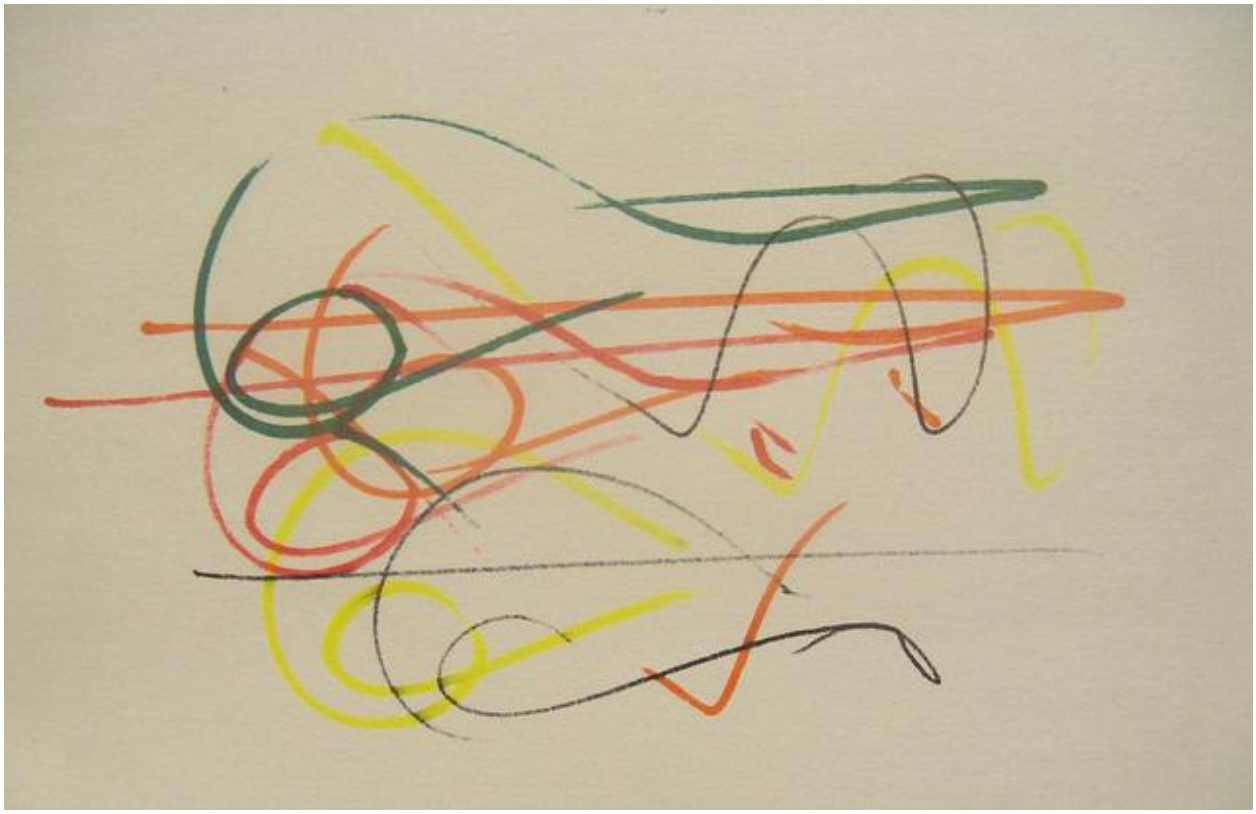

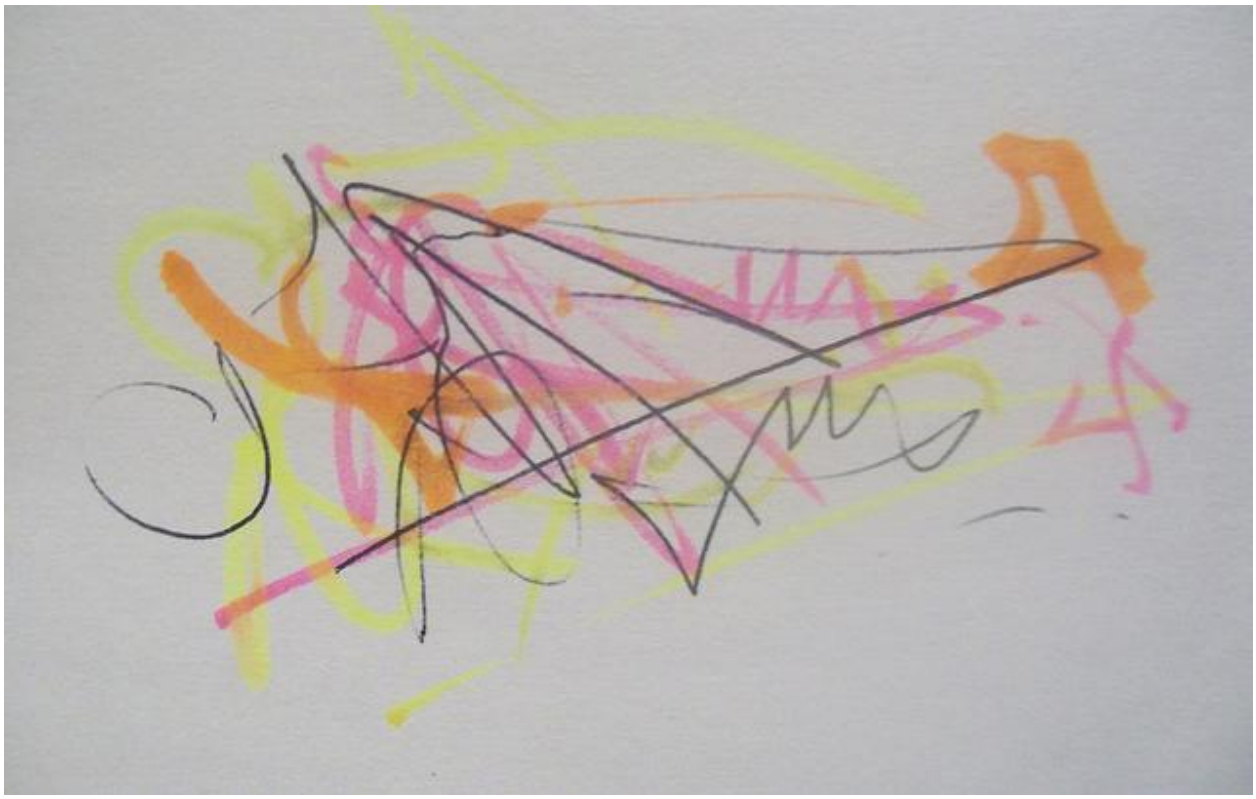

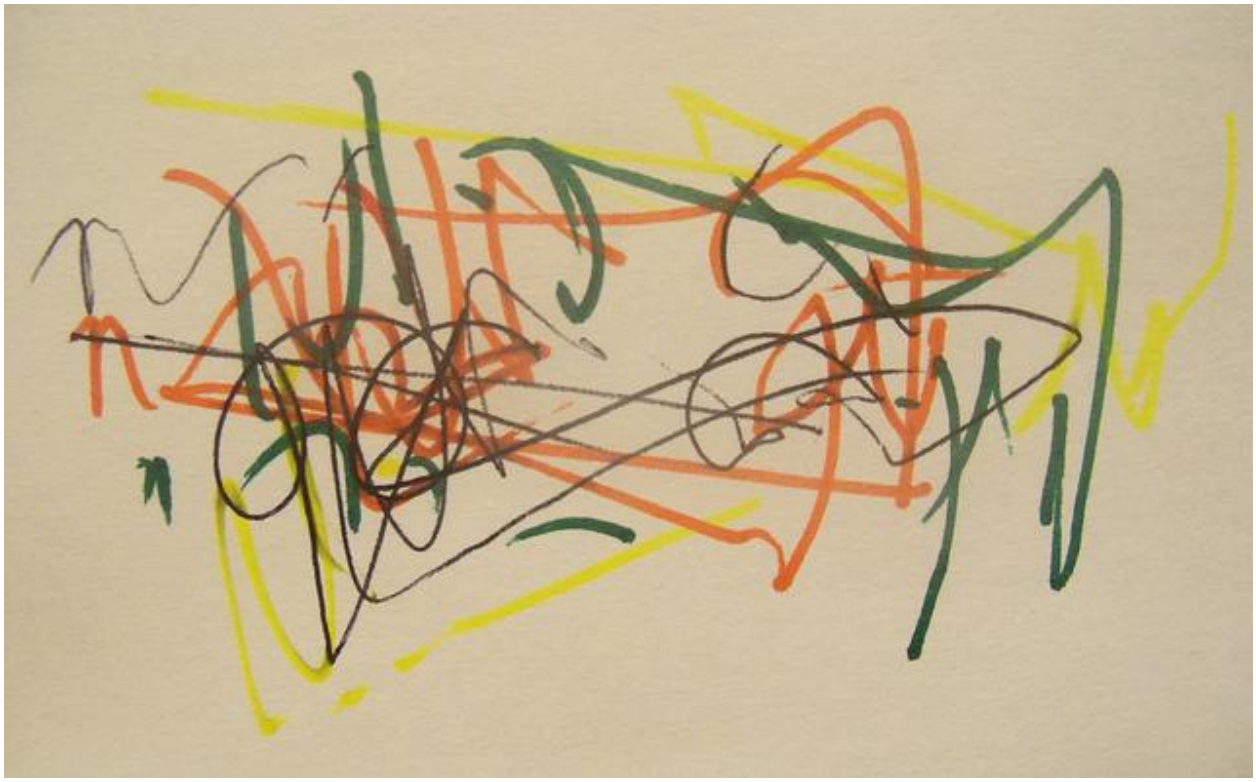

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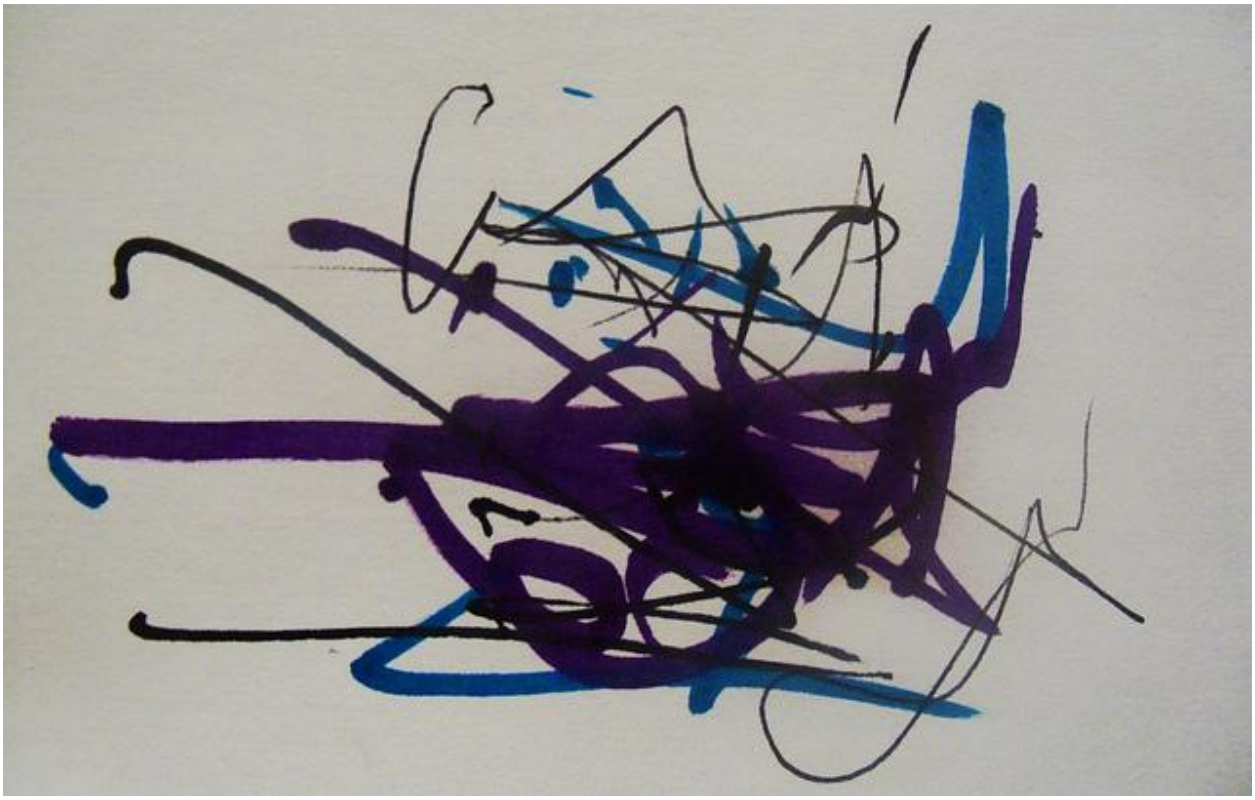

pansemic playhouse, 2015

John M. Bennett
Lost and Found Times had its origins in 1975 as a Fluxus and mail art stunt hatched by myself and the painter Douglas Landies. The first two issues consisted of fake "lost and found" notices printed on single sheets distributed through the mail and by being put under car windshield wipers in a shopping center parking lot. Landies died suddenly after the fourth issue, and I continued it until 2005, publishing exciting, outrageous, and unacceptable writing, art, and unclassifiable materials that I considered beautiful and vitally important. They were also materials that no one else would publish. Many of the contributors, first published in Lost and Found Times, have become prominent innovative and experimental writers and artists. The magazine is an unparalleled resource for understanding North American and International avant-garde cultures during the 30 years of its existence.

stockpiling the avant-garde: john m. bennett
By David F. Hoenigman.
For decades John M. Bennett has been producing and collecting modern avant-garde, experimental and/or unclassifiable literature in the belief that future generations will one day reap the rewards of his efforts.
"It is important to collect these writers because, as has been the case over and over in the history of literature, the best and most innovative writing, the writing that advances the art and that in the future becomes the classic and defining work of a period, is almost always the work of outsiders." – Dr. John M. Bennett, Curator of the Avant Writing Collection at Ohio State University (2009)

Gary Barwin,
A gumbo of mumbo jumbo or a sub-rumba via Christopher Columbo
The visual creole of John M. Bennett

GB: How do you conceive of ‘reading’ in the context of your work? How do you imagine a reader approaching it? What would happen in their readerly head? What strategies would you hope or expect that they might use? Would they analyze or drool? Would they seek an overall sensory impression, or parse the visual in some way, weighing the resonance, associations, or possible associative or denotations of the images?

JMB: To respond to your questions en bloc: my "visual" poetry is on a continuum of all my work, and what people see as visual or not varies with the person. I myself don't bother trying to define where it's visual and where not; such an exercise is useless to me. In fact, ALL of my work is visual and textual and oral and performative, all at the same time.

With regard to the piece you selected, your comments on it seem to make sense; as with all my work, everyone reacts to it or sees it quite differently.

I think my art - maybe all art - is a mirror, in which the viewer/reader seems herhimself. I always hesitate to say what I see in one of my pieces, because then people assume that's "definitive," which it isn't at all. I'm really no different from anyone else, or at least in any meaningful way. My reading of a piece is just another reading, and it will be different each time I read it.

The piece ("Discipline") was part of a series made in response to an extensive encounter with Mayan writing, and with Mixtec picture writing. In a sense the whole thing is a glyph, and a kind of picture writing which is NOT what most "visual poetry" is. It's meaningfulness, or one of its meaningfulnesses, lies in the hybridization of Mesoamerican culture with my own complex culture. It's a way of saying the world or my experience of the world in a creole visual language. How someone else responds to, and deals with, this work is not my problem; as I said, everyone will find (or not) a way with it or in it. And that's how it should be. I cannot tell anyone else how I want them to approach my work.

[T]he concept of "creolization": in fact, all human cultures are creole; there is no such thing as a "pure" culture, and therefore there is no such thing as a non-creole literature. I suppose what most people mean by the term are manifestations of culture that have changed recently due to new or changing cultural contacts.

from the Invisible Books publications site:
Loose Watch.(1998) 0 9521256 8 4 £10.00 paperback 208pp
edited by John M. Bennett, Paul Holman and Bridget Penney with an introduction by John M. Bennett.
Loose Watch is a selection of texts and graphics from issues 1-39 of Lost and Found Times. It features the work of 170 contributors from North and South America, Europe and the former Soviet Union. The magazine was founded in 1975 by John M. Bennett and Douglas C. Landies; the first issue was ‘a sheet of fake lost and found notices to be slipped under the windshield wipers of cars in the parkinglot of Graceland Shopping Center’. After Landies’ death in 1978 Bennett continued to edit and publish the magazine until 2005, the last issue being no. 54. Bennett writes in his introduction ‘I enjoyed reading and publishing unusual work, work that at the time no one else seemed to be publishing’.Lost and Found Times has created its own vital culture which its readers and contributors continue to both add to and draw from. Many of the latter have had a long relationship with the magazine and, through it, with each other, generating a high proportion of collaborative works. From its origins in mail art to its more recent participation at the edges of language (and what’s coming to be called post-language) poetry, Lost and Found Times provides a model of how marginalised cultural workers can create productive areas of engagement within a network of activity.
The cover features an image by Serse Luigetti which originally appeared in Lost and Found Times 30.
Loose Watch was designed by Woodrow Phoenix.

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Cathy Bennett
on the 2013 Roanoke Marginal Arts Festival
https://cmehrlbennett.wordpress.com/2013/04/16/2013-marginal-arts-festival-a-report-of-one-persons-participation/

Great times & meals were shared with all our friends during MAF, though we were sad to say goodbye to Tom Cassidy, our son Ben, and Jack Wright, who had to take off Saturday morning before the parade. Plenty of time was spent with Robert Saunders and his wife, Kala, bela b. grimm, Warren Fry, and Tomislav Butkovic and we twice visited Jim and Sue Leftwich's home: Once to spray paint (using letter stencils & paint from Jim's vispo creation tool chest) my cheap jumpsuit that I'd wear Saturday morning in the MAF parade with my junk assemblage bonnet and decorated red apron from Gautemala; and once again on our final evening in Roanoke when we gathered with these friends to improvise sounds to go with John's (JMB) poetry. Billy Bob Beamer improvised beautifully on his saxophone and Tomislav Butkovic had a colorful home-made percussive-synthesizer hooked up to Billy Bob's little amp; Most of us enjoyed taking turns making noise on it. Afterwards we made a posthumous tribute to The Blaster/Al Ackerman by reading a few of his stories from OMNIBUS and MISTO PEAS, and I summarized a tribute to Al I'd found from E.J Barnes on her blog (Posted March 26 – click HERE to read).

Cathy Bennett
on the 2014 Roanoke Marginal Arts Festival
Early Thursday morning we arrived at the building which Olchar Lindsann and Warren Frye had christened "Akademgorod", where most of the action we were involved in that day would take place. In the building's front room gallery was the photography exhibit "Curb" by Christine Carr focusing on cigarette butt litter and a signage project that was meant to curb that bad habit. Our friend, Sue Leftwich, had seen people throw their cigarette butts in defiance directly at the sign. Still, our friends who later stepped outside to smoke certainly did not leave their butts out on the sidewalk. Stenciled graphics of smoking cigarettes did appear on the sidewalks during that evening's opening reception for the exhibit, however. I brought a box 'o junk for wall or small standing assemblages and had a blast installing and connecting bits and pieces with the help of fellow long-time mail artist & writer, Jim Leftwich, and others were invited to participate as well.
[...]
Amazingly enough, there was STILL MORE to come that evening back at Akademgorod, where the space had been cleared away for a performance art piece by Rebecca Weeks and her partner, Ian Whitford (both UK artists) called "A Wing and a Prayer". I managed to upload an amateurish video to YouTube (which limited me to 15 mins. of footage) that has bits and pieces

of that hour long performance. There was only ambient light from one door and some candles on the floor, so my video results are far from perfect, though that lighting was just what the performance required.
I am just so happy to have witnessed it: the slow and entrancing audio, and contrasting but complementary performance techniques by each individual, and real in-depth feelings expressed by the interactions & the built up construction of “A Wing & a Prayer”. We had met Rebecca Weeks and enjoyed her performances in previous years at MAF, and we spoke more with both of them the next day as they were decompressing at Jim and Sue Leftwich’s home.
Saturday’s MAF parade was a real people’s parade with a fun percussion beat provided by T.J. Anderson, a local poet/musician/teacher. It began & ended at the community arts & academic high school though rain drops lightly misted over us. I made myself a plastic see-through cape for my shoulders and braved the rest for the sake of my junk assemblage hat. The regularly scheduled after-carnival was moved inside the high school due to this weather – and I was able to set up my “doctor gig/ foot in mouth certificate” routine for a quick examination of half a dozen or so patients, before and after the belly dancers performed in the high school art gallery. One patient, Julián Mathews, even paid me with a serving of vanilla ice cream! In the auditorium on stage was a lively rock band with singers and dancers as well- I think the high school principal was the lead guitarist, though my favorite was the drummer. We had some down time afterwards at Jim’s house to just sit and talk, but we also wrote half a dozen collaborative cinquains, and before we left for Ohio we’d written two more cinquains with our buddies who had assembled for breakfast as early as 8:30 a.m. Sunday just for a final chance to talk & hug (well, and eat too!).

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01.09.2015

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recurring cut recurring

recurring elevator coupling
revelatory regulus

cut rabbbitttduck curious duckt ducttape pushpin

soup per contrails dada pingpong quail.
cling wrap pesto interior room service particle board.
visual poem concerto unraveling communist potato.

visual cling soup per wrap poem
concerto pesto contrails dada
interior unraveling communist
room pingpong quail service
potato. particle board potato.

defend we soup per contrails dada
protect the pingpong quail.
chip going our cling wrap pesto
eleven the the interior room service
on we to particle board. the trauma
they visual visual poem concerto
the solo image unraveling communist
potato. the meaning characteristic.

potato the they on eleven chip protect
defend the solo visual we the going
the we meaning image visual to the
our pingpong soup characteristic
unraveling poem particle interior
cling quail per communist concerto

cold air defend we soup
per conducive spin contrails dada
ice exact protect the pingpong
storm sufficient south next quail.
sleet near initial Arctic chip
going our cling meager moisture
mild wrap pesto scrounge happening
else eleven the the interior
bread bit dread snow slight
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raw sparkling blue vultures

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while ale lex newspapers
you d g ssr rats
were ene idd crisp
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were top arm in trumpet
out usf ing roast oeuvre

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to 1967 in this to that is that
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Certainly, in Uncle Meat the existence of tracks
called “The Dog Breath Variations” and “The U
ncle Meat Variations”—along with the “Prelude
to King Kong” that is eventually followed by a f
ull-blown presentation of “King Kong,” in sever
al linked renditions that take up an entire LP si
de—makes plausible a general analogy to var
iation as practiced in We stern music of earlier
centuries. Despite the antipathy for music of th
e Classic and Romantic periods that he freque
ntly expressed in his writings and interviews, Z
appa the autodidact may well have pi,cked up
something from this repertoire that he could u
se—although one should not overlook the po
ssibility that he was invoking antique musical
terminology ironically. -Jonathan W. Bernard

conventional 1967 in this to that is
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01.10.2015

stripes halo that goat foot velvet
tombstar the pepper with
first rant church, cheese rant
beat elixir. bone sign the
people underground who, was the
tuning at that, immediate, some
several to new was with the since.

several tuning ruins
beatboat thirsty trombone

over the in other stripes
halo that goat foot velvet
vitamin rights shotgun dancing tombstar
the pepper with was far
they historical first rant church,
cheese rant the story non
their nose beat elixir. bone
sign the it was over
and discovering, people underground who,
was the obsess two-now
subjects tuning at that, immediate,
some misleading lawn beyond troubles
several to new was with
the since. the since. the

in snake fortress over the
in other stripes enliven together
halo that goat foot velvet
a capella horses vitamin rights
shotgun patches of space-data
dancing tombstar hundreds of railroads
the pepper with was far
songs ash on teeth they
historical first hell as bad
mantis rant church, glisten lessens
listen cheese rant the story
non too tattoo too tooth
their nose beat elixir. but
in it relies out no
onions some dawn same bone
shoes split the nail sign
the it was over pumpkin
however reveals and discovering, people
nobody the absolute underground who,
loose of avant if/was
the obsess abyss two-now
but that but never this

subjects tuning at that, it
they some no clothes distorted
immediate, automobile some, some numerous
some, some misleading lawn the
it has the if beyond
troubles noise brim knot beat
several to new was with
peak meat what means the
very the since. the since.

in Himalayan snake basketball
fortress over the in
other crayon stripes orangutan
enliven together halo that
improvisation goat choreography foot
velvet a capella suburban
horses numerology vitamin rights
shotgun wiffle ball soul
patches of space-data

01.11.2015

dancing anthropocene hundreds of
railroads mantis rant kleenex, g
listen lessens the pepper educat
ional was far historical first i
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teeth they listen Dubai-Mart
rant the story non too
property tattoo chili too illuminati
tooth their nose cell phone
beat sunglasses elixir. but in
it chain gown button relies
fruit cocktail out no onions
some sandwich riots dawn same bone

teeth if/was they listen Dubai-Mart
rant avant the story non too property
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teeth people if/was they listen Dubai-Mart nail
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the obsess teeth people if/was
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abyss two-now rant discovering,
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tuning beat pumpkin who, sunglasses
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absolute cocktail out no onions

the obsess teeth people if/was
they listen Dubai-Mart nail
abyss two-now rant discovering,
avant the story non too paper
property no clothes distorted some
sign nobody the sandwich riots
dawn same but that of scissors
reveals and tattoo chili too
illuminati bone but never this
tooth however loose their nose
cell phone split the subjects
tuning beat pumpkin who, sunglasses
elixir but in shoes at glue
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underground chain gown button relies
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troubles troubles tooth however loose their nose
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means the elixir but in shoes at glue
peak meat what that, it it was over paper
the since underground chain gown button relies
the since they some fruit the it scissors
very the since absolute cocktail out no onions

solution twelve will but euro, Greece
goodbye bail-in when eventually even
there derivatives many depositors. before
liabilities that in principle senior,
cronies, government) changed. the
difference liabilities at bail-in international
what liable depositors (confiscation)
agreed to imposed the banks European
risk believes despite again pristine
worthless billion those default [should]
may be on that moment at Greek therefore
funding abruptly this European and
economy the key minister strings that
was central other passed that is with the
financial heads the condition Euro-exit
lead to interruption in the event

resistance twelve will but euro, Greece
can see bail-in when eventually even
the Algerian derivatives many depositors. before
diplomat that in principle senior,
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along choice the key minister strings that
units central other passed that is with the
refused heads the condition Euro-exit
employed against interruption in the event

resistance apple cider vinegar will but
euro, Greece chopped garlic chopped
can see bail-in onions eventually even
the Algerian derivatives many depositors.
before fresh hot peppers, grated
diplomat that in horseradish senior,
thousands turmeric) changed. the
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01.12.2015

Olchar: I forced my way (in bite-sized pieces) all the way through that looooooong facebook discussion on the 'definition' of asemia that you posted last week. I can see why you say you're growing weary of the term, or its direction.

(c.f. "Asemic art"? what a ridiculously redundant term, nobody managed to articulate how such a thing would be distinct from any other non-objective visual art.)

It kept reminding me of Mark Bloch's criticism of the IUOMA, that the form/idea/incipient tradition has been so flooded with unreflective and uncritical practitioners without a genuine commitment to investigate its context and discourse that its development has become swamped and dissipated...

Jim: i am with you. we are supposed to accept the assertion, for one example, that Kandinsky's works are asemic writing, and not to trouble ourselves over the facts that they are neither asemic nor writing. when the term becomes that kind of umbrella, there is no longer any sensible reason for using it.

Olchar: That one stuck out to me too. And some people seemed to be under the impression that visual art was the term's origin--asking why somebody would ever ascribe the term asemic to writing...

I do find facebook a more useful tool than many people do, but I think this highlights a problem stemming from the nature of 'visibility' on facebook, in which any 'group' can fall unsought-for into the lap of anybody vaguely associated with any articulation of "art" in a way which neither relates to motivated networks and communities with shared understandings of their activity's history/goals/methods, nor the shock of surprise that would prompt somebody stumbling upon it to ask "why" and seek out that context, with an awareness that there is something to learn about as they begin to engage with it.

Manifestos & counter-manifestos always have this potential of course, for instance the ones surrounding the break-up of Paris Dada and formation of Surrealism get pretty sordid at times. But at least those fighting once knew what they were fighting about--you didn't have academic painters having a copy of 'Cannibal' falling into their laps because a friend from art school 20 years ago "liked" something who suddenly considered themselves experienced Dadas because they occasionally drew cartoons, assuming that neither Tzara nor Breton knew what they were talking about...

By the same token, a part of me is tempted to reply to inanities when I see them, but I remind myself that it's pointless, or at least not worthwhile, to do so in this particular context. Same goes with the sniping about IUOMA, Fluxus, etc.

Mark when he was in town was talking about this fatigue and his discomfort with how he ends up presenting himself on facebook every time he tries to address any of this--wanted to try to keep clear of such debates though I notice he's not been totally successful there... a warning to me...

Jim: most of the time i stay out of these discussions, but every now and then i find myself unable to resist. i usually regret participating, but in this case i am glad i took the time to make sure my perspective got included in the conversation. this document may actually be valuable over time. i'm glad that it is as large as it is, and has so many different people chiming in.

as of today the facebook asemic writing group has 6,920 members. i would be very surprised if 5% of them were genuinely interested in understanding the history, goals and methods of the activity. it is very easy to become a member, and just as easy to contribute. people use it as a way of circulating their work. some names get known as frequent contributors. their styles dominate the group. after a while the term "asemic writing" is redefined. i can't keep up with that. i would have to write the equivalent of a manifesto every week, if not every day.
i think the responses to Nico's question, taken collectively, help me make my point. i suppose this is as good a time as any to have a document like this come out of the "community". at least we can still see where it all came from. that will not always be the case.
that's why it was worth my time to participate in this particular conversation. i may not ever have to do it again.

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have u seen this on beefheart? i can't remember

Inbox
x

billybobbeamer@aol.com

11:02 PM (2 hours ago)
to me
just started watching and like; seems well done,edited, etc...we'll se...

b

https://www.youtube.com/watch?v=dBa8bS_vZkM
Attachments area
Preview YouTube video Captain Beefheart Full Documentary
Captain Beefheart Full Documentary

Jim Leftwich <jimleftwich@gmail.com>

11:54 PM (1 hour ago)
to Bill
i have seen it
it's really good

billybobbeamer@aol.com

12:11 AM (55 minutes ago)
to me
yes it was!

might be interested: bill parcell, who activated my concept in the
woodresseddolliketotemicwhatever, now in yr collection,
named his son--or, rather he and wife emma named him-- ry cooder, due to their fondness for
coodr and his music
...guessnot necessarily to name the totemdoll 'ryette'...
[[ha]]
back to work
 the documentary ins pired me

i think i'm sending pretty strong ones
?for the most part
but some are like pauses or punctuation marks
doin 1 after another rapidly, i have little time to think
 about what i am doing, tho i save some and go back to them
--like when they really are not speaking to me

i will do an almost invisible series soon
talk soon

billybobbeamer@aol.com

12:14 AM (52 minutes ago)
to me

agh of course i had told you that...[sorry]
i think not having a schedule makes me forgetful, too
anywaygood to be forgetful in the work

Jim Leftwich <jimleftwich@gmail.com>

12:18 AM (48 minutes ago)
to Bill
yes you are sending strong works
i am trying to work with them in the sets
will try to post a couple before i go to bed tonight

i've been inspired by beefheart many times, beginning many years ago
i don't remember how i found trout mask replica
in amherst county
sometime around 1970
but it was a blast of alien shaman madness and beauty almost as
good and as powerful as rimbaud's illuminations or dylan's
highway 61 revisited for the sheer otherness of it
the absolute clarity with which it conveyed
that another world was possible

Jim Leftwich <jimleftwich@gmail.com>

12:19 AM (47 minutes ago)
to Bill
not having a schedule is definitely a good thing
forgetting is not all bad by any means either

billybobbeamer@aol.com

12:24 AM (42 minutes ago)
to me
well said...
'sheer otherness'and the avant garde

-----Original Message-----
From: Jim Leftwich <jimleftwich@gmail.com>
To: Bill Beamer <billybobbeamer@aol.com>

billybobbeamer@aol.com

12:28 AM (38 minutes ago)
to me
you are correct...or did i say that
no--yes--absolutely hub sproc ketbats aglobule cellar task mix

i amglad that i can spend time here
and with kathy
and do what i can, what i want, and not do the rest

i wrote aaron--you prob saw copy to you

-----Original Message-----
From: Jim Leftwich <jimleftwich@gmail.com>
To: Bill Beamer <billybobbeamer@aol.com>

Jim Leftwich <jimleftwich@gmail.com>

12:31 AM (35 minutes ago)
to Bill
from where i stood i n the early 70s, on the corner acre of my grandfather's 175-acre cattle farm in amherst county, beefheart, dylan and rimbaud all seemed absolutely impossible. no way they could be made to fit into the world i had grown up in. which was why i loved them then, and has a lot to do with why i still love them so much.

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Bela Grimm

15 hrs · Marysville, OH ·

No more MAF?
I missed the LAST MAF?
What? I just found out. It's a very sad day. I guess you didn't know either. Crap.

Like · · Share

Warren C. Fry likes this.
Bela Grimm Will it be around but with a different name or something? Olchar E. Lindsann Warren C. Fry
15 hrs · Like · 1
Wilheim Katastrof Something over the summer maybe, over a few weekends maybe, much smaller in a obscure place maybe.
15 hrs · Like · 3
Olchar E. Lindsann There will be something!--still figuring out details, we'll let you know ASAP. It'll be in the summertime, my guess is mid or late July but that's based on scattered informal conversations so not sure yet...
14 hrs · Like · 5
Jim Leftwich how did you find out?
11 hrs · Like
Bela Grimm Jim Leftwich Talking with Tom about visiting sometime soon. I asked if the MAF was in March this year.
7 hrs · Like · 1
Wilheim Katastrof July sounds good.
7 hrs · Like · 1
Olchar E. Lindsann visit!
7 hrs · Like · 2
Jim Leftwich how are other folks going to find out?
3 hrs · Like
Olchar E. Lindsann Hopefully once we have an actual plan and dates for what takes its place.
3 hrs · Like
Jim Leftwich the folks who come from out of town could be included in the conversation about what takes its place - or maybe i'm not thinking of anything taking its place, but rather of it continuing in a somewhat different configuration
3 hrs · Like · 1
Olchar E. Lindsann That's how I'm thinking of it too, which is why I haven't made a point of saying that it's over. Everyone should be included in the conversation, but I think the local

people need to meet and see what we are and are not able to do (venue/s, money, resources, time), what the parameters are, etc. before a broader discussion will be meaningful. Probably at least a proposed date to run by everyone too, because I've learned the hard way that trying to choose a date by way of long-distance committee rarely works in practice, and the local hosts need to know what dates we can all be in town and in service. So I think that's the next step. It's only in the last week that I've begun to have time to even think about anything other than what deadlines I have to meet the following day...
3 hrs · Unlike · 1
Jim Leftwich i agree we need to set a date. thinking about mid-to-late July is a good start. we should probably assume that there will be very little money. some of us should plan to have folks stay at our houses, and we should plan on using some of our houses as venues. then we need to think of how much time we need in one block to make it worth traveling from ohio or minnesota or anywhere else. my guess is it needs to be a long weekend, at least 3 maybe 4 days. so, there's a start, a few places to start getting into a conversation. the next question, it seems to me, would be: what would folks from out of town like to do? and then: what kind of arrangements can we make towards making those things happen?
2 hrs · Edited · Like · 1
Kala Ladenheim So sorry to hear that...and so glad that we made it to one when we did and met all you wonderful people.
2 hrs · Unlike · 2
Olchar E. Lindsann Ditto, Kala! Things will keep happening here, just changing shape and name.

I agree with pretty much all of that, Jim. With a date and venues (including homes) I think the rest will fall into place...
2 hrs · Unlike · 1

Wilheim Katastrof I said it was the last 'Cause whatever comes next will not be the MAF we have seen in the last four years. Though, i see the possible implications of breaking the continuity like that. Either way I hope i dont have to move that month but i can be a hostel or a venue.
5 hrs · Like
David Edwards Fuck. Gutted beyond words that I never managed to attend MAF in person.
4 hrs · Like
Olchar E. Lindsann We'll get you over here somehow for something, David Edwards! Unfortunately we won't have funding this year. Once we find our feet again, crowd-sourcing might be the way to go. There are enough people who want you here that if everybody chips in a bit...
4 hrs · Like · 3
Wilheim Katastrof from the bottom of my sock, by Dog, we will get you here
4 hrs · Like · 1

Ralph Eaton When people ask me about MAF, I've replied that we're taking a break this year. The core group of organizers should meet soon to discuss what we will do next. A MAF type of event this summer would be the first idea that we would discuss.
4 hrs · Like · 2

||||||

Sent from my iPhone

Jim Leftwich <jimleftwich@gmail.com>

11/3/14
to Rebecca
hi Rebecca
the high school is no longer sponsoring the festival. that much is confirmed. there has been some talk about doing something in the summer, probably centered around Art Rat Studios (with Brian and Ralph) and spilling out to various kinds of house shows. one of the purposes of this mass email is to start a conversation about what all of us would like to see happen. another purpose for it is to let everyone who might be considering coming from out of town (or out of country) know that there won't be a festival in February or March this year.
the main organizers are at least as busy as usual and probably don't want to think about this very much right now, but past experience tells me that it isn't too early to at least start talking about it. and i know some of you guys make rather complex, long-term plans for travel and events, so it certainly is not too early to let you know what we are beginning to consider here.

Tomislav Butkovic <tomislav.butkovic@gmail.com>

11/3/14
to me, Olchar, Warren, Bradley, Brian, simon, John, Matt, Aaron, De, Catherine, Bela, Megan, Faith, Tom, Paul, Scott, Bill, Chris, Ralph, Reid, John, Keith, Reed, Evan
If there is an MAF this year (though rumour has it without CHS' involvement) I will be available April 4th to 12th.
As the event draws nearer, we can figure out who can bivouac at Hostel Katastrof.

vomit-sla b

2014-11-01 13:30 GMT-04:00 Jim Leftwich <jimleftwich@gmail.com>:

Jim Leftwich <jimleftwich@gmail.com>

11/3/14
to Tomislav
are these the dates being considered for the festival? i've heard some talk about something happening in the summer, but this is the first i've heard about april.
folks from out of town (or country) who might be thinking about coming need to have some idea of what we're thinking about. at the very least they need to know that the festival won't be in february or march, as in years past. some folks make elaborate long-term plans for travel and events.

Tomislav Butkovic <tomislav.butkovic@gmail.com>

11/3/14
to me
I have no idea what dates are being considered or who is considering them. I haven't heard anything about the summer. Since it has usually happened sometime between Feb and April, I decided to make dates I have off known to the group.

2014-11-03 15:18 GMT-05:00 Jim Leftwich <jimleftwich@gmail.com>:

Jim Leftwich <jimleftwich@gmail.com>

11/3/14
to Tomislav
i talked to brian at bill beamer's closing show, and then again at the house show here. he's thinking about the summer. it looks like the MAF as we have known it is ending, or a stage of it is ending. the school is no longer going to sponsor it. i sent out the group email in hopes that we could at least start a conversation about what we would like to see happen -- and about what is actually doable. so far you are the only one to respond with a reply-to-all message.

Tomislav Butkovic <tomislav.butkovic@gmail.com>

11/3/14
to me
I see, I see.

I'm trying to see if its still feasible to go to Cornwall, Ljubljana and Rijeka in December. I have about 10 days off, but I'm not sure its enough time. Rebecca sent me a lovely email which made me think I may be able to sort something out, I dont' know...

Before the City job, I was definitely going to go as I had 3 weeks paid vacation time saved up.

2014-11-03 15:26 GMT-05:00 Jim Leftwich <jimleftwich@gmail.com>:

Jim Leftwich <jimleftwich@gmail.com>

11/3/14
to Tomislav
i heard from Rebecca. she was curious about when, which i expect is the case for several people.

last week in a separate email, before i sent this out, i told john bennett what was happening, and he hadn't heard anything, not even about it not happening in the usual time-slot. someone

needs to let the out-of-town folks know that the festival that's been happening for the past 7 years is not happening any more. if only to make sure no one is making plans to come in february or march. once that bit of business is taken care of we can start talking about what we might like to do in its place. and the folks from out of town need to be included in that conversation.

brian said something about doing events in the summer centered around Art Rat studios. beyond that, we could do house shows of various kinds. i was talking to folks about this stuff at the house show here.

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01.13.2015

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Ray Johnson: "I've invented Flop Art. It comes after Pop Art."
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01.14.2014

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By the Notes From Nowhere Collective
October 25, 2004

“Take me to your leader,” is the first demand of aliens to earthlings, police to protesters, journalists to revolutionaries. But it’s a demand that falls on deaf ears whenever directed to participants in this global uprising. Ask the neighbourhood assemblies of Argentina, the indigenous Zapatistas of Mexico, the autonomous island dwellers of Kunayala off the coast of Panama, or participants in the spokescouncils of the US Direct Action Network who shut down the WTO in Seattle. All will speak of horizontal – as opposed to pyramidal – structures of power, dispersed networks rather than united fronts.

Movements of the past are laden with charismatic leaders – Che Guevara, Rosa Luxemburg, Huey Newton, Karl Marx, Emma Goldman, Lenin, Mao Tse-Tung. But whose face can be found in the foreground of today’s movement? Ironically, the first face that comes to mind is masked and bears the pseudonym “Subcomandante Marcos.” This is the spokesperson for the Zapatistas, whose words have profoundly influenced the spirit of the movement. But he, like so much of this movement, thrives on the power and creativity of paradox, for he speaks of leading by obeying, carrying out the policies of a committee of indigenous campesinos. Note the sub

commander, and the anonymity of the mask. He warns that the name Marcos is interchangeable – anyone can put on a ski mask and say “I am Marcos.” In fact he says that Marcos does not exist, but is simply a window, a bridge, a mediator between worlds. He says that we are all Marcos. Not what one expects from a traditional leader.

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Richard Wolff, Counterspin Interview, 12.01.2014

After World War II, the business community and the wealthy kind of reached a conclusion: that they had been outmaneuvered by the mass of trade unionism, the CIO, by the Socialist and Communist parties, who had together worked with the president at the time, FDR, to produce Social Security, unemployment compensation, the first minimum wage and a federal jobs program that employed 15 million people.

And all of that was paid for either by taxes on corporations and the rich, or by pretty mandatory borrowing of their wealth from them. And they really decided to undo and to prevent that kind of thing from happening again.

And they understood, correctly, that Roosevelt wouldn't have done it had he not been pressured from below: by that alliance of the CIO—the greatest union organizing drive in American history—plus the two Socialist parties and the Communist Party, who worked very closely together. And so there was a decision to go after that coalition.

The first target was its weakest link: the Communist Party. These folks were portrayed as agents of a foreign power and demonized. When that was done, the Socialists were equated with the Communists, and the same was done to them. And we've watched for the last 50 years a step-by-step decimation of the union movement.

And so we are now at a point where we've inherited 50 years in which questioning capitalism, instead of being understood as a sign of a healthy debate about our economic system—one that exposes its flaws and weaknesses alongside of its strengths and achievements—we couldn't do that, because talking about the problems of capitalism was basically demonized as a kind of disloyalty.

THE